

# May Okay TV 'In Some Places'

## CBC Critics Fair, States Morrison

The Canadian Broadcasting Corporation's "approach to movies is the same as our approach to literature and the press—that is, to present honest, frank and fair comment," writes Neil Morrison, Supervisor of Talks and Public Affairs, in replying to a

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## \$900,000 Issue By France Film

France Film was the subject of an interesting review by Financial Post recently in a story which revealed that a new issue of \$900,000 4½% first closed mortgage sinking fund bonds had been sold at \$100 and accrued interest. This issue, which is

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## Prime Minister Tells Commons About Government Attitude

The Canadian government may not wait for the findings of the Royal Commission or the Board of Governors of the Canadian Broadcasting Corporation before approving limited television, Prime Minister St. Laurent told the House of Commons. He made the statement in answering the suggestion of the Hon. George Drew, Leader of the Opposition, that placing television on the agenda of the Royal Commission would delay bringing it to the people.

"In the meantime it does not mean that nothing can be done in these fields that are to be examined," St. Laurent said. "I can assure the leader of the Opposition that at the present time active consideration is being

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## Video Acad Awards In Hollywood

The newly-organized Academy of Television Arts and Sciences recently held the first of its annual awards, which are patterned on those of the film industry. Screen honors are usually presented in March.

Before 1,000 persons four Gold figures, called an "Emmy" in contrast with the film world's "Oscar," were presented to the winners.

"Hollywood is the logical television centre of the world," Harry R. Lubcke, president, said. His group, "will strive to make this a reality in 1949."

## Wells, Brown To Maynard Films

Appointment of Manny Brown and Ed. H. Wells as USA and Canadian representatives respectively for Maynard Film Distributing Co. Limited is an indication of the playdate drive about to begin for "Sins of the Fathers," social hygiene film made

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## Theatre Smoking NB Court Issue

Whether a provincial fire marshal can ban smoking in a theatre on what the opposing party considers unsubstantial grounds will be decided when Judge J. A. Barry delivers his decision on a plea heard in the County Court Chambers, Saint John, NB. Sev-

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## 'The Tender Hours'

Jane Powell and Ricardo Montalban will have the leading roles in MGM's "The Tender Hours."

## Capac Tariff Increase Gets Official Nod

Royalties for music in films, paid by exhibitors to Capac, will be from two to five cents higher in 1949, the new tariff rate having been approved by the Copyright Appeal Board. The raise in fees was unopposed by exhibitors at the public hearing of the Board, it having been agreed to earlier by a committee representing seven regional theatre owners' associations.

But the Independent Motion Picture Exhibitors Association does not find the new rates acceptable. This group, through its solicitor, H. L. Romberg of Toronto, registered its objection in

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## 'Hills' Breaks Record

MGM's "Hills of Home" broke all existing attendance and gross records at the Capitol Theatre, Chatham, Ontario, recently.

## Al Schwalberg Now Para Sales Chief

Successor to Charles M. Reagan as vice-president in charge of distribution for Paramount Pictures is Alfred W. Schwalberg, it was announced by Barney Balaban, president. Schwalberg, who is popular on this side of the border, joined the company a year ago as executive assistant to Reagan.

Gordon Lightstone, head of Paramount Film Service, the company's Canadian division, was among those summoned to New York as news of the change was made public.

Born in New York fifty years ago, Schwalberg entered the

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## USA EXHIBS VS. MOVIES ON TV

A strong protest against the release for television broadcasting of films made for theatres was lodged by the Theatre Owners of America through its board of directors at a recent meeting in Washington. The board said that the move would be countered by "such action as is legally permissible." The claim was made that the release of theatrical film to TV was "a grave danger and injustice" and was "economically indefensible" in that it would lead to a decline in theatre rentals and an eventual loss in producer income.

Producers were called upon by the TOA directors to experiment with special trailers for local TV showing that would be rented by exhibitors who would pay for the time.

The TV committee of the TOA was asked to determine a number of other matters, including that suggested by Wayne Coy of obtaining certain channels for the special use of theatres.

## New Vcr. Theatre

The 450-seat Studio Theatre on Granville St., Vancouver, will be opened about March 1st by Studio Theatre, Ltd.

"TUGS AT YOUR EMOTIONS" — Gordon Sinclair

"PACKS QUITE A PUNCH" — Toronto Globe & Mail

**MAKE A DATE WITH 'MY BROTHER JONATHAN'**

A PATHE (British) WINNER available NOW from INTERNATIONAL FILM DISTRIBUTORS Limited

## CBC Critics Fair, States Morrison

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recent Canadian Film Weekly article entitled "Pix Panned Plenty Over CBC."

In the article it was said that "So much criticism has emanated from the government radio agency of late that industry folk are wondering whether there exists a tacit policy of putting pictures in a poor light." Morrison assures us that no such policy exists and, as "an indication of the fact that CBC policy in relation to movies is not an antagonistic one," refers to the Susan Fletcher network program and to tieups for such films as "The Snake Pit."

The Farm Forum program, which got off "some pretty lurid stuff about movies," according to our story, had given radio quite a going over too, Morrison said, as have other CBC reviewers. "Our radio critics, like our book and movie reviewers, are given a free hand to say what they think," he states.

Hye Bossin, editor of the Canadian Film Weekly, replied privately by letter to Morrison because of space considerations. He wrote that he was pleased with Morrison's assurance of "honest, frank and fair" comment on the part of the CBC.

"Its desire to have that, of course, is no guarantee of it," Bossin said, "That depends on the critic—and critics have different approaches to their jobs. So many approaches, in fact, that the CBC, before putting a powerful instrument at any critic's disposal, should concern itself with qualification, just where the limits are to the critic's function, whether the critic's standards are such as to belong better in some smaller medium, the patrons of which have more demanding tastes. There is too much to settle here." But he believed that "the body which lends the critic his instrument has a responsibility and should give thought to the rights of those within the range of the instrument."

This letter brought an answer from Morrison, in which he wrote: "Obviously there is room for a good deal of discussion about policy and practice in connection with reviewing. We certainly do not have closed minds on this subject and we are always glad to know what other people feel the functions of a national broadcasting system should be in this field."

The latest CBC movie opinion to provoke trade curiosity along the lines discussed above was the "This Week at the Movies" review of Columbia's "Walk a

## ECHOES and REFLECTIONS

### More on TV and the Royal Commission

(From the Toronto Evening Telegram)

Confusion is likely to be the first product from the government's plan to appoint a Royal Commission to examine government agencies for the promotion of national culture. Already there are signs of confusion in the pronouncements from the ministry.

The Speech from the Throne announced that the proposed commission will make an examination into radio, films, television, the encouragement of arts and sciences, research, preservation of national records, national library, museums and exhibitions and relations in these fields with international organizations. A very large order for one commission!

In the House of Commons the Prime Minister has answered criticism that the commission will be unable to complete its work within a reasonable period by stating that: "In the meantime, it does not mean that nothing can be done in these fields that are to be examined." For instance, the government evidently intends to continue making policy in radio and television.

Mr. Graydon of Peel inquired if the proposed commission will prevent parliamentary committees dealing with questions of radio, films and television this session and the Prime Minister replied: "I would think not." At another point in the debate, Mr. St. Laurent told the leader of the opposition the government is giving active consideration to a proposal to set up television immediately in some places under conditions that will not determine permanent and long-range policy.

It is of course, important that a policy with respect to radio and television be determined as quickly as possible, but what the country is likely to see in coming months is a Royal Commission getting tied up in a lengthy investigation of radio, films, television, arts and sciences and kindred subjects; the government launching some kind of a television scheme and possibly a parliamentary committee covering similar ground. It has the possibilities of becoming an awful stew.

Before the government plunges the country into this mess it should reconsider the job it proposes to hand to the commission. An inquiry into radio and television is important enough to be kept separate from an investigation into methods for promoting the indefinable thing called national culture. The government should take another look at its idea for an investigation of the scope it has planned.

Crooked Mile." This program is written by Gerald Pratley and voiced by John Rae.

The film, wrote Pratley and said Rae, is a job of "red baiting" and "even worse in its crafty implications" than "The Iron Curtain," which, "although based on a certain amount of fact was filled with discreditable insinuations against the Russian people and government." It is, the program stated, "an obvious piece of propaganda which uses the documentary method of film making to achieve its purpose of stirring up hatred against a country which, at the moment, makes an excellent scapegoat for newspapers and politicians to place the blame for all the troubles and disasters of the present day world."

Film men who heard the re-

view said that they did not object to a critic saying that a picture was good or bad but questioned "the political approach" to film criticism as being a valid one at any time, let alone over a government-sponsored program. The review did not name the players nor even discuss the quality of the picture from the standpoint of entertainment, etc. One member of the trade said that the reviewer could have advised his readers that, in his opinion, "Walk a Crooked Mile" was fiction being passed as fact, then gone on to discuss its merits as a piece of motion picture entertainment. It was the business of dismissing any film because of politics alone that made film men question the fairness of the review.

## \$900,000 Issue By France Film

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dated January 2nd, 1949, and matures January 2nd, 1964, was handled by Rene-T. Leclerc Inc.

Incorporated in 1932 in Quebec, Compagnie France Film's activities extend to three branches of the presentation of French films in Canada:

(1.) It owns and operates six theatres: St. Denis Theatre, Montreal, 2,400 seats; Cinema de Paris in Quebec City, 1,158 seats; in Sherbrooke, 839 seats; in Three Rivers, 729 seats; in Hull, 604 seats; and the Pigalle Theatre in Quebec City, 702 seats. It also operates under lease three theatres in Montreal: Cinema de Paris, 464 seats, National Theatre, 759 seats, and Arcade Theatre, 796 seats.

(2.) It distributes 35 mm. films to more than 150 theatres in Canada.

(3.) It distributes 16 mm. films to more than 250 halls, mostly in Quebec province.

Proceeds of the present issue will be used to pay the balance of the purchase price of the St. Denis Theatre and for general corporate purposes.

Capitalization, including the present financing, consists of \$900,000 authorized and issued 4½% first mortgage bonds; \$270,000 authorized, \$220,000 issued, 6% non-cumulative preferred shares, par \$10, and \$30,000 authorized and issued common shares, par \$10.

Net profit, before taxes, averaged \$234,843 a year for the 12 fiscal years ending Sept. 24, 1948, or 5.8 times the \$40,500 interest requirements for the first year for the present issue. During this period the company was paying \$30,000 a year as rental for the St. Denis Theatre which it now owns.

The pro forma balance sheet at Sept. 24, 1948, shows current assets of \$1,241,410, current liabilities of \$183,677 and fixed assets, after deducting reserve for depreciation, at \$1,763,839.

Directors are Ralph A. Benoit, president; Hon. P. H. Bouffard, KC; Roger Brossard, KC; Pierre Charton; Lionel J. Crevier; J. Michel de Roussy de Sales; J. A. DeSeve; Gerard Gingras and Lionel Leroux, NP.

## Larry Davee Guest At IPS Meeting

Larry Davee, sales manager of the Century Projector Corporation of New York, was the guest speaker at a recent meeting in Toronto of the International Projection Society.

Davee brought with him a cut-away model of the Century projector and large-scale models of the Star and Cam.

## Wells, Brown To Maynard Films

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by Canadian Motion Picture Productions. It was produced by Larry Cromien and stars Austin Willis and Joy Lafleur.

In making public the new connection of Brown and Wells Paul Maynard, president, said that the company would have five more independent films to offer shortly.

Wells, who resigned as executive director of the Canadian Motion Picture Distributors Association effective March 1st, has the position of special representative. He is well known and popular with Canadian exhibitors, having been with the CMPDA for 14 years, and will be welcomed wherever he shows up on the theatre scene. His headquarters will be the Toronto office.

Brown, originally from Toronto, resigned as Paramount manager for upstate New York recently, after being with that company for 18 years. He will work from the company's New York office as American representative. The office is at 400 Madison Avenue.

There are threats of a lawsuit on the film, officers of Canadian Motion Productions having recently participated in an examination for discovery.

## No Pix Restrictions

Unrestricted importation of American films is being permitted by the Israeli Government until June 30th, 1949, at which time negotiations will be reopened.

## USP's 'The Children'

Robert Bles has been assigned to write the script for United States Pictures' "The Children," which Warners will release.

## Rossellini-Bergman Film To Goldwyn

Samuel Goldwyn will handle Roberto Rossellini's forthcoming Italian film starring Ingrid Bergman in all English-speaking countries, according to an agreement entered into by the trio and Ilya E. Lopert recently.

Goldwyn will help finance the picture but will have no direct say in the production. Rossellini will direct and will produce it in conjunction with Lopert. Rossellini, who directed such hits as "Paisan" and "Open City," has agreed to come to Hollywood to direct a film for Goldwyn later on.

While RKO distributes all Goldwyn films, the film has not been committed to any company yet.

## May Okay Television 'In Some Places'

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by the government to a proposal to set up television immediately in some places, under such conditions as will not determine what the permanent and long-range policy will necessarily have to be."

He was not referring to the USA broadcasts which can be received by Canadians, he said in reply to a question by Drew. "However, that does not prevent the operation of a publicly owned broadcasting system in Canada," he elaborated. "I do not think that we shall ever have to come to the point where we shall have a curtain through which information from outside cannot penetrate. I do not think that is a situation that is desired by any of us here. Many of us welcome the waves that come from the United States radio broadcasters, but at times we prefer to listen to what is being broadcast from our own publicly owned system. The same should be true of television."

Earlier in his address the Prime Minister took up the statement of Drew, made several days before, that "private interests were being arbitrarily prevented from providing television in this country without any cost to the public exchequer."

Television, St. Laurent stated, "is a matter which must necessarily develop into a monopolistic enterprise" because of the limited number of frequencies allocated to Canada. If private interests "venture the capital re-

## William Macdonald Joins Crawley Films

William A. Macdonald, for the past five years a senior producer with the National Film Board, recently joined Crawley Films Limited of Ottawa as director of sponsored film distribution. Previous to accepting his new position he had made a tour of 43 of the 48 states in the USA studying the field of the department which he now heads.

Prior to joining the NFB he was active in advertising and sales promotion in Western Canada and later held the post of travel promotion director for the BC Government.

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## Schwalberg Now Para Sales Head

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movie industry as a traveling auditor for Vitagraph in 1925 and became vice president of Warner Brothers Pictures Distributing Corporation in 1942. He left Warners in 1944 to become general sales manager for International Pictures, Inc., and when that company was merged with Universal in 1946 he joined the newly organized Eagle Lion Films, Inc., as vice president and general sales manager. From there he went to Paramount.

Reagan, who may enter exhibition, received the warm praise of Balaban for his contributions to Paramount in the past. The latter spoke of their warm personal friendship and offered the best wishes of he and his associates.

The entire industry career of Reagan has been in association with Paramount, which he joined in 1920 as a salesman in Cincinnati. In 1922 he was named branch manager in Indianapolis, subsequently becoming district manager, Western division manager and assistant general sales manager. In 1944 he was elected to the post from which he has resigned.

Balaban took the occasion of Schwalberg's appointment to make the following further statement:

"Although the dictates of realism must continue to control our policies during this period of adjustment, we are now emerging into a new and healthier phase of our company's growth. The production department of our company is stronger today than it has ever been, not only along sounder economic lines but in its ability to produce better entertainment for the public.

"The current releasing schedule of our company tells an eloquent story about what we have been able to achieve. This schedule, loaded with top box-office values, represents the finest aggregation of product in Paramount's history. We now face the future with unbounded confidence in the merit of our product and its enthusiastic reception by the public."

## Harry Rapf, MGM, Dies In Los Angeles

Harry Rapf, MGM production executive, died recently in Los Angeles. He was 68 years old.

Producer of dozens of screen hits, Rapf first gained prominence for his productions of films starring the late Marie Dressler, including "Min and Bill" and "Tugboat Annie."

quired" they will need these frequencies and their investment "will have created for them a vested interest therein."

He then quoted the Hon. R. B. Bennett when the latter introduced his bill on radio broadcasting in 1932. Canadian radio broadcasting, the then Prime Minister had said, must be "free from foreign interference or influence" and that "the system we can most profitably employ is one which, in operation and control, responds most directly to the popular will and the national need."

The establishment of the Royal Commission would not prevent members or committees from discussing television during the session, St. Laurent told Gordon Graydon, who asked such a question.

Later in the day M. J. Coldwell, CCF leader, asked and received the assurance of St. Laurent that the Royal Commission will be given an absolutely free hand, and would not be asked to have regard for government or CBC opinion in arriving at its judgments.

## UK Parliament OKs National Th'tre Bill

Without one dissenting vote, British Parliament recently passed a bill agreeing to spend £1,000,000 (\$4,000,000) for a national theatre to be built in London.

To be devoted to legitimate drama, the theatre will enable devotees to see the works of such playwrights as Shakespeare and Shaw for as low as sixpence (10c) a seat.

## 'Red Shoes' First Drive-in Roadshow

"The Red Shoes," J. Arthur Rank's Technicolor film being distributed in Canada by Eagle-Lion, will be the first film ever to be exhibited at a drive-in at roadshow prices.

The novel booking has been set for March 24th to 27th at the Drive-in Theatre, Daytona Beach, Florida, with the scale being \$2.40, \$1.80 and \$1.20 for the different car spaces. There will be one performance each night.

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HYE BOSSIN, Managing Editor

## Metro Disc Deal Helps Canadians

The phonograph record industry of Canada and the United States will be more closely together and Canadian talent will have a new opportunity in the international field, as the result of the agreement signed by the MGM Record Division of Loew's Inc., and Quality Records Ltd. of Toronto.

The agreement grants a franchise to Quality Records for the exclusive manufacture and distribution of MGM Records in Canada and Newfoundland. It also clears the way to a new market for Canadian talent through the exchange of original recordings between the two companies.

Quality Records Ltd. is a new corporation controlled by All-Canada Radio Facilities Ltd., an organization which owns or operates a number of radio stations and handles the sale and distribution of the majority of transcribed radio programs in Canada.

The board of directors will be comprised of Harold R. Carson, president of All-Canada Radio Facilities; Clifford Sifton, president of Armadale Corporation Ltd.; Duncan MacTavish, K.C., representing Southam Newspapers; A. G. A. Spence, of Mills, Spence and Company Limited, investment dealers; Guy Herbert, general manager of All-Canada Radio Facilities; C. C. Moskowitz and Leopold Friedman, vice-presidents of Loew's Inc., and Frank Walker, head of MGM Record Division. Harold R. Carson has been elected president, and Guy Herbert vice-president.

A complete plant for the manufacture of records will be erected in Toronto. MGM Records will provide matrices of its discs for pressing in the Toronto plant as soon as equipment has been installed. In the meantime, Quality Records will begin distribution of MGM discs pressed in the American plant at Bloomfield, New Jersey.

In addition to processing phonograph records, the new company plans to record and press sixteen-inch transcriptions for broadcast purposes. Full production facilities will also be installed in the new building.

In its export of matrices produced in Canada and featuring Canadian talent, Quality Records will participate in a three-way exchange with MGM and Electrical and Musical Industries Ltd., of Great Britain. This company holds a similar contract with the MGM Record Division, giving the MGM label wide distribution throughout the world.



## There Is a Border

The Royal Commission will study cultural influences in Canada and is bound to examine the part played by American films and publications. The fear of being flooded by American programs is one reason for the television tieup.

I think one of the most important duties of those who represent American enterprises in Canada is to make their superiors aware that Canadians have ideas and institutions of their own. To be unaware of the separate feelings of Canadians is to be stupid in a costly way.

In their "Ottawa Report" column for the Montreal Standard Gerald Waring and Robert McKeown had a part called "Uncle Sam's Public Relations." Read it:

"There is a growing opinion in the US State Department that the US has been taking Canada too much for granted.

Probably one reason for this view is the realization that Canada has changed enormously in the last 10 years and that she is much more important than she used to be. She makes her weight felt internationally: in trade, in the capitals of the world, in the councils of the UN. Indeed the freshness of viewpoint that Canadians have brought into UN deliberations has more than once startled the State Department.

This alone might be a good reason for Washington to send a first class diplomat to Ottawa, as it did when it appointed Laurence A. Steinhardt as ambassador.

But in addition, Washington is concerned over the number of little incidents in the last couple of years which have ruffled the Canadians. We didn't take kindly, for example, to hints of US infringement on Canadian sovereignty over the far north, to overzealous American efforts to get rights to truck in bond through southern Ontario, to the ill-considered US ban on coal exports to Canada until the CNR returned empty coal cars, and to the stupid action by the US Embassy in protesting unofficially against the appointment of Edmont Turcotte as consul-general at Chicago.

Steinhardt's job is to smooth over past diplomatic errors and sweeten US-Canadian relations, to keep the St. Laurent administration as friendly toward Washington as was Mackenzie King's, and to persuade it that America's interests abroad continue to be Canada's."

I submit that Canadian representatives of American enterprise, including those in the film industry, are small counterparts of Steinhardt. They, too, are ambassadors who must, in their own field, copy Steinhardt's work, thereby assisting him to accomplish the things set forth by Waring and McKeown in their last paragraph.

Failure to do that and their employers in New York and Hollywood will suddenly have reason to ask: "What happened?"

Heard a story about two men watching a high wire walker doing a split and playing a Beethoven concerto on the violin at the same time. "Isn't he wonderful?" enthused the first. "Personally," was the reply, "I like Heifitz."

Glad to hear that "Un Homme Et Son Peche" is such a success in Quebec, for Paul L'Anglais is a sincere and popular person. If anyone is an exception to the guarded attitude people now have towards Canadian production, it is Paul.

In the Montreal Gazette recently Herbert Whittaker did a story headed "True Quebec Production" and in it wrote:

"This simple action is set against backgrounds of Quebec country-side, remarkably well-caught by some sensitive camera-work, and played by a group of character actors that I swear you could not match on the continent. These are true Canadiens, but there are echoes of another great heritage, of Moliere, of Balzac, of Zola."

The newest story, by the way, is that Whittaker will fill the reviewing post left vacant by the passing of Roly Young. Early rumors had Clyde Gilmour in the spot.

About the L'Anglais film — in English "A Man and His Sin," — I hope that it will be dubbed for distribution all over Canada.

## Charles Skouras Top USA Earner

Charles P. Skouras, president of National Theatres, received the largest salary paid in the United States to an individual in the calendar year 1946 and the fiscal years ending in 1947, according to the final report for that period by the USA Treasury. His earnings amounted to \$985,300. Highest-paid woman was Bette Davis, who received \$328,000 from Warner Brothers. Leading male earner among actors was also a Warner Brothers star, Humphrey Bogart, and he was paid \$467,361.

Deanna Durbin, with \$323,477 from Universal, was second to Miss Davis.

Betty Grable, 20th Century-Fox star and top-salaried feminine player the year before, was third on the movie actresses' list with \$299,333.

The Treasury is required to make public all salaries over \$75,000 paid by a corporation, but is not required to do so with earnings made by investment and thus the incomes of many of the wealthiest families in the USA are not listed.

Figures given as earnings here are before taxes, which in the upper brackets can amount to 90 per cent of the total. Relative figures show that the Treasury takes \$63,540 on a salary of \$100,000. A \$200,000 salary is taxed at \$148,551; \$250,000 at \$191,771; \$300,000 at \$234,996; \$400,000 at \$321,446; \$500,000 at \$407,896; \$750,000 at \$624,021, and \$1,000,000 at \$840,146.

Screen luminaries dominated the list of the top ten salary earners and include Stanley Morner, known to movie fans as Dennis Morgan, \$325,829 from Warner Brothers.

William Goetz, producer, \$284,000 from Universal.

Ann Sheridan, \$269,345 from Warners.

Robert Montgomery, \$250,000 from Universal Pictures.

Here are some of the other salaries listed:

By Universal Pictures: Bud Abbott, \$120,730; Charles Boyer, \$125,000; Claudette Colbert, \$83,871; Lou Costello, 128,345; Fred MacMurray, \$325,000, and Walter Wanger, \$224,127.

By Warner Brothers: Lew Ayres, \$105,000; Jack Benny, \$125,000; Joan Crawford, \$156,250; Errol Flynn, \$199,999; Walter Huston, \$100,000; Thomas Mitchell, \$206,250; Ida Lupino, \$120,000; Ronald Reagan, \$169,750; Alexis Smith, \$120,000, and Sidney Greenstreet, \$96,250.

By Columbia Pictures: Rita Hayworth, \$94,416; Ginger Rogers, \$241,620; Rosalind Russell, \$190,104; and Charles Vidor, \$92,916.

## The Plunderers

with Rod Cameron, Ilona Massey, Adrian Booth, Forrest Tucker.

Empire-Universal (Trucolor) 87 Mins.

EXPERT HAND OF JOE KANE MAKES THIS A WESTERN THAT THE AUDIENCE SHOULD GO FOR COMPLETELY. FINE VALUES IN EVERY CATEGORY. ONE FOR THE MONEY.

Producer and director credits on this one list Joe Kane in both divisions. The exhibitor by this time should know that when Kane is at the helm of a western the end product has veteran know-how and there is a flurry of wild action every few minutes which this time culminates in a rousing assault by Sioux Indians on a frontier fort back in 1870. That the audience goes for romance, action, blood and thunder and a slickly developed plot is a foregone conclusion.

There are quality performances in this one, too. Cameron, the Misses Massey and Booth and Forrest Tucker emote smoothly and give the story many fine values in this respect. There is sound support in the minor roles with Paul Fix assigned a number of good lines at smart intervals.

Operating under cover, Rod Cameron is an US Army officer who is assigned to track down Forrest Tucker & Co., desperadoes. He arrives at his scene of operations, makes his contacts, is thought a criminal and forthwith heads for the hills where he meets up with his man. His plan is to locate the hideout, capture the whole kit-caboodle. There are complications introduced by the girls. Cameron grows to like Tucker. A scheming banker tips Cameron's plan to Tucker. But the sheriff, George Cleveland, shows up in time and takes Tucker, the girls, and Paul Fix, Tucker's No. 1 man. They are en route to military justice, narrowly avert a lynch party and then the Indians attack. Fix and Tucker die in the fight, heroically. So does Miss Booth, Cameron and Miss Massey when the smoke clears, head for his ranch in Texas. They finally understand each other after many vicissitudes.

CAST: Rod Cameron, Ilona Massey, Adrian Booth, Forrest Tucker, George Cleveland, Paul Fix, Grant Withers, Taylor Holmes.

CREDITS: Associate producer-director, Joe Kane; Screenplay, Gerald Geraghty, Gerald Adams; Original story, James Edward Grant; Photography, Jack Marta.

DIRECTION: Fine.  
PHOTOGRAPHY: Good.

## Command Decision

with Clark Gable, Walter Pidgeon, Van Johnson, Brian Donlevy, Charles Bickford.  
MGM 112 Mins.

STIRRING, STRONGLY FLAVORED AUTHORITATIVE TRIBUTE TO MEN AT WAR AND AERIAL BOMBARDMENT. TELLINGLY PLAYED BY TOP LINE PERFORMERS. A MAN'S PICTURE. MUCH NAME VALUE.

A more than frequently stirring exhibit of men at war without recourse to delineation of the filth, blood and physical pain but with much attention centred on the emotional reactions of the base echelon planning staff, this film version based on the novel and play by Owen Wister Haines is a pungent, strongly flavored and authoritative tribute to aerial bombardment deployed where it did the most good, expended considerable life and aircraft yet stalled a counter move that would have caused widespread havoc against inferior arms.

This is a man's picture. There is not even the swish of a WAC's skirt. It is tellingly played by a topline selection of the right performers. Their attention to the dramatic pattern is basic, argumentative, low pitched and intense in the male business of warfare. They make it known that they are doing a job of destruction that must be done and come hell and high water they do it with maximum effort.

Credit for an able production task is due Sidney Franklin. Sam Wood expanded the stage version somewhat and the fluidity of the film medium again enhances a potent theatre vehicle. It runs long but is compact with visual and mental alertness on the spectator's part, rarely, if at all, straying from story development.

Story is set in England, 1943, and grows from an intelligence report concerning the development of new jet fighters by the Luftwaffe. Clark Gable, as a brigadier general, launches "Operation Stitch" like Poor Richard's "Stitch In Time." He is in conflict with higher brass—Walter Pidgeon—over the cost in men and planes.

Gable is as close to his men as rank will permit and he knows their backgrounds and in some cases immediate families, which troubles his operational decisions. There are squadron problems, one concerning dereliction of duty by a flight officer. Van Johnson is Gable's sergeant, flitting in and about the proceedings with an air of enlisted man omnipotence.

Charles Bickford is a newspaperman lurking on the field and poking about where he is restricted. He gets the wind up when a Congressional party of mixed mentality and intelligence comes visiting as an operation is about to be set in movement.

There are personal conflicts between Gable and Pidgeon and much argument about the value of "Stitch" to the end that later Gable is relieved of his command with Brian Donlevy taking over. Gable thinks he is about to return to the States to a training command. Just before taking off he is handed orders to proceed to the Pacific Theatre to assume command of a B-29 outfit. Johnson goes with him. Donlevy decides to complete "Stitch" and Schweinhaufen gets a going over.

CAST: Clark Gable, Walter Pidgeon, Van Johnson, Brian Donlevy, Charles Bickford, John Hodiak, Edward Arnold, Marshall Thompson, Richard Quine, Cameron Mitchell, Clinton Sundberg, Ray Collins, Warner Anderson, John McIntire, Moroni Olsen, John Ridgely, Michael Steele, Edward Earle, Mack Williams, James Millican.

CREDITS: Producer, Sydney Franklin; Director, Sam Wood; Screenplay, William R. Laidlaw, George Froeschel; Based on the play by Owen Wister Haines; Produced on the stage by Kermit Bloomgarden; Photography, Harold Rosson; Musical Score, Miklos Rozsa; Art, Cedric Gibbons, Urie McLeary; Editor, Harold F. Kress; Sound, Douglas Shearer; Sets, Edwin B. Willis, Jack D. Moore; Special effects, A. Arnold Gillespie, Warren Newcombe.

DIRECTION: Pungent.

PHOTOGRAPHY: Excellent.

## Warners Buys Story

Warners has bought Richard Ivar's original, "Unfair Weather," as a starring vehicle for Jack Carson and Patricia Neal.

## 'Border Incident'

"Border Incident," starring George Murphy and Ricardo Montalban has gone into production at MGM with Anthony Mann directing and Nicholas Nayfack producing.

## MGM To Film 'Kim'

MGM will bring Rudyard Kipling's famed classic, "Kim," to the screen with Dean Stockwell in the starring role. Leon Gordon will produce the film in London and India.

## 'The Great Lover'

"The Great Lover" will be the release title for Paramount's Bob Hope-Rhonda Fleming starrer formerly titled "Easy Does It."

## Every Girl Should Be Married

with Cary Grant, Franchot Tone, Betsy Drake.

RKO 85 Mins.

GIRL CHASES MAN COMEDY TENDS TO BE ON THE WEAK SIDE. BEST AUDIENCE DRAW ELEMENT IS GRANT-TONE NAME VALUES. SOUND PRODUCTION DETAILS.

Brand of comedy purveyed here for the better part of an hour and a half is rather on the weak side. Once, or maybe twice, Cary Grant gets off a bit that will send the viewers into gales of the well known stuff. For the most part, there are intervals of silence in which Betsy Drake rants and raves, schemes and connives. Her goal is to marry Grant. An assist of sorts is provided by Diana Lynn, her shop-girl confederate. Ultimately they succeed but they are not fooling anybody, not even Grant, who is quite aware of the last ruse.

Seems "Old Joe," played briefly by Eddie Albert, shows up. Albert, it turns out, is a radio actor hired for the occasion by the Misses Lynn and Drake to bamboozle the Grant-Tone combination.

As trite as they come and laboring for laughs "Every Girl" has a pair of names to sell tickets. It is a smartly produced job that gets around a department store, into and out of Grant's office—he's a pediatrician, circulates in a restaurant called Pierre's, and here and there. The telephone rings frequently. Tone chases Miss Drake, generally falls victim to her scatterbrained antics.

In good time Grant, who is not inclined to relinquish the freedom of bachelorhood, is smitten, falls for Miss Drake's machinations—but with his eyes open.

CAST: Cary Grant, Franchot Tone, Diana Lynn, Betsy Drake, Alan Mowbray, Elisabeth Risdon, Richard Gaines, Harry Hayden.

CREDITS: A Dore Schary Presentation; Produced, directed and co-written by Don Hartman; Screenplay, Stephen Morehouse Avery; Based on a story by Eleanor Harris; Photography, George E. Diskant.

DIRECTION: Adequate.  
PHOTOGRAPHY: Good.

## To Produce 'Victim'

Jerry Wald will produce Warners' "The Victim."

## Richard Conte Cast

Richard Conte will star in 20th-Century Fox' Ernest Hemingway yarn, "Snows of Kilimanjaro," which Darryl Zanuck will produce.



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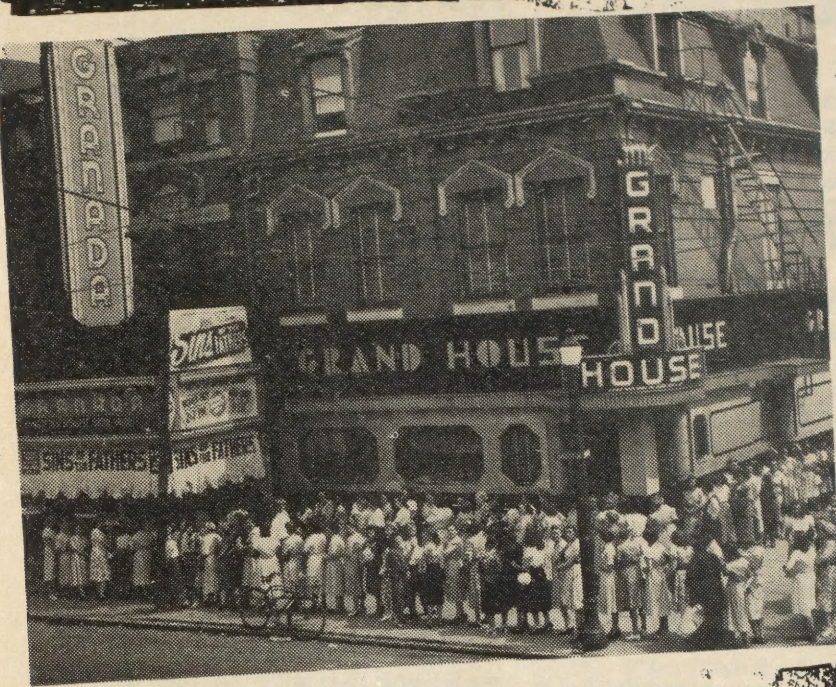
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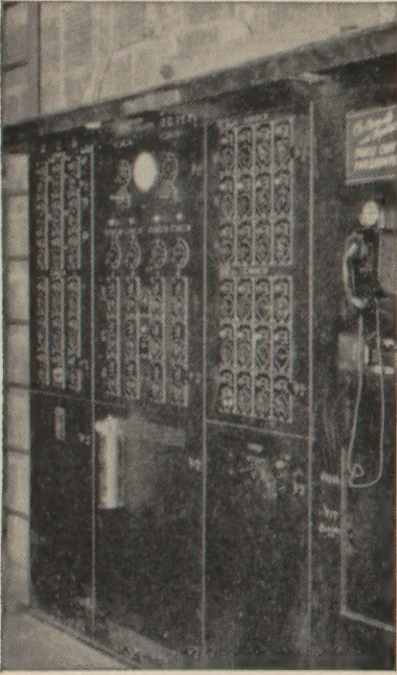
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A feature of the new Odeon-Toronto Theatre is the use of Thyatron lighting control to provide a full range of colored lights as an integral part of the film program. Believed to be the first such installation in a theatre in Canada, it was designed and built by Canadian General Electric and provides almost every shade of color from full brilliance to blackout for the whole auditorium. Shown above is the control panel, which can be manually operated or preset.

## TO PRODUCE 12,000 VIDEO SETS IN '49

Canadian radio manufacturers, "irrespective of CBC policy with respect to television in Canada," will manufacture 12,000 sets in 1949 for the ten per cent of the population which lives within range of USA stations.

In Toronto a spokesman for the Radio Manufacturers Association of Canada revealed the figures and said that "if the CBC would take some positive action or grant licenses to those willing to spend the money to bring television to Canada, the production program for receivers would be greatly accelerated."

## AUSTRALIAN CENSORSHIP FEDERAL

Censorship in Australia is now under federal direction, although the laws are passed by the States. Three of its six State Parliaments have passed federal-sponsored laws against films considered unsuitable for adults and children and the others have promised similar legislation in the next few months.

The placing of censorship under federal control resulted from the August, 1946, conference of Premiers. At that time control of censorship was divided between the Federal Censorship Board and the States. For instance, the federal body had no power over Australian-made films, except for export. J. O. Alexander is the chief censor.

In 1948 Australia imported 342 feature films — 293 from the USA, 36 from Great Britain and 13 from other countries. Of these 303 were passed as submitted, 35 were passed with cuts and four were rejected.

Federal censors classified 152 suitable for general exhibition and 190 for adults only. All "horror" films will be banned from Australia, although there are 26 in circulation now.

It has been suggested that the responsibility for keeping children out of theatres with unsuitable films is that of the manager and not the parent. Those who support that suggestion think also that the government should subsidize the production of Australian films for children.

## Signed To Contract

Universal-International has signed Mikel Conrad to a term contract as a result of his work in "Arctic Manhunt."

## Star On Loan

Lizabeth Scott has been borrowed from RKO by Hal Wallis for the femme lead in the film, "The Big Steal."

## Theatre Smoking NB Court Issue

(Continued from Page 1)

eral weeks have elapsed since judgment was reserved by him in the case of the Paramount Theatre's appeal against the ruling of Provincial Fire Marshal H. M. Armstrong.

Theatre men, fire prevention officials and insurance company representatives consider the case to be extremely important and were present at the hearing as observers or participants. Others submitted affidavits. Not all fire prevention officials supported Armstrong's view.

In defense of Armstrong's ruling A. McF. Limerick, Fredericton, pointed out that its basis was the presence of inflammable material and that the phrase was used to describe the clothing of the patrons. No question was being raised as to the construction of the building.

Replying for the Paramount Theatre, C. F. Inches, KC, expressed the opinion of the average theatre man also when he said "it shocks an individual to know that an order can be made for a matter like that."

New Brunswick is the only province where power to prohibit smoking is vested in the fire marshal.

Exhibitors throughout Canada are interested in the decision.

# Win \$5.00

for a Title to  
this Cartoon!

The funniest gag lines accepted earn five bucks for the senders. Gag the situation — not the film title which changes on each appearance of the cartoon. Help put a smile on the face of our sad old world by sending as many entries as you like to:

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## Warner Program At 37 Features

Jack L. Warner announces a total of 37 properties are in various stages of preparation by eight producers on the Warner Bros. lot.

These story properties, many of which have final screenplays and some of which are in the process of being scripted, range from romantic comedies to melodrama, with emphasis on action and adventure.

Seventeen of the planned productions are classified as action drama, 12 as comedy and the remaining eight vary from musical to mystery.

Breakdown of the respective schedules of individual producers is as follows:

Henry Blanke, three properties: "Lightning Strikes Twice" from a Margaret Echard novel; "Beyond the Forest," Stuart Engstrand novel, script by Lenore Coffee; and "Bright Leaf," the Foster Fitz-Simons novel.

Jay Dratler, one property: "The Miami Story," action drama with Dratler writing the script.

Lou Edelman, five properties: "We're Working Our Way Through College;" "Career Girl," by Henry and Phoebe Ephron; "West Point," by Charles Hoffman and Irving Wallace; "White Heat," with Ivan Goff and Ben Roberts scripting; and "Bureau of Missing Persons."

Saul Elkins, six properties: "Barricade," William Sackheim original and script; "Return of the Frontiersman," Edna Anhalt screenplay; "Manhattan Fury," Miss Anhalt script; "Three Wise Bachelors," with script by Jacques LeMarechal; and "Fast Money," and "The Egg Crate Wallop."

William Jacobs, seven properties: "The Candy Kid Levels," Michael MacDougall story with script by Borden Chase; "Ghost Mountain," Alan LeMay story; "The Story of Seabiscuit," film biography of the racehorse; "Betrayal," by Winston Miller; "Crashout," with original by Borden Chase, script by Miller and Chase; "Casualty," script by Miller; and "Turquoise," based on the Anya Seton novel.

Harry Kurnitz, three properties: "The Octopus and Miss Smith," Jerry Gruskin original, with script by Kurnitz; "Marriage '49," Isadore Goldsmith screenplay of Vera Caspary story; and "The Gay Deception," by Jules Furthman and John Klorer.

Anthony Veiller, four properties: "As We Are Today," a Julius and Philip Epstein screenplay of the Mildred Cram magazine story; "Dallas," by John

## Capac Tariff Increase Gets Official Nod

(Continued from Page 1)

a letter but discovered that it was too late. It contended that its officers had not been invited to participate in the negotiations, nor had it even been informed of the date the Board was due to meet.

The revenue of Capac had been increased by the addition of several hundred new theatres as its contributors, the Independents claim, and that this makes a raise in fees unwarranted.

Publication in the Canada Gazette of any matter is considered to be due notice to all concerned, and under the law the responsibility for not being aware of impending action is theirs. The Canada Gazette of November 4th advised all interested in the music royalties question to make their positions known before December 4th. The public hearing was held in Ottawa on January 5th and the Canada Gazette of January 25th indicates that the new scale was approved on January 19th.

The Independent group's officers admit that they are out of luck this time but say they are beginning now to organize opposition to Capac next year, when they will ask a return to the old scale. They say that in 1945 Capac collected about \$70,000 from 1,323 theatres of every type. Now Capac collects from over 1,600. In 1945 there were 721,700 seats contributing to Capac's per seat collection plan and in 1947 the figure had grown to 834,360. In 1948 108 theatres were erected or altered, adding thousands of seats to Capac's expanding field. In 1949 about a half-dozen houses have been added and quite a few are under construction. In addition there are the drive-ins opened since 1945 and the yield from 16 and

Twist; "The Travelers," by Walter Doniger, and "Jet," from a J. Redmond Prior original, with script by Vincent Evans and Liai O'Brien.

Jerry Wald, eight properties; "The Victim," screenplay by Gertrude Walker; "Women Without Men," Virginia Kellogg drama; "Safe Harbor," script by Allen Vincent and Irmgard Von Cube; "Storm Center," by Richard Brooks; "Thief of Broadway," Max Shulman to write script from his and Richard Mealand's original; "Serenade," from the James Cain novel; "Ladies and Gentlemen," from the Broadway play; and "Broadway Revisited," all-star musical by Henry and Phoebe Ephron.

35 mm. itinerants.

The Ontario Independent body, because of this, feels that Capac can be limited in the matter of fees—and even thinks the courts here might follow the example of those of the USA in declaring its practices illegal.

Following are the new rates:  
499 seats and under ..... 10c  
500 to 799 seats ..... 12c  
800 to 1,599 seats ..... 15c  
1,600 seats and over ..... 20c  
Theatres operating three days or less per week shall pay one-half the above rates.

Minimum fee, \$10.

The seating capacity of drive-in theatres shall be three times the maximum number of automobiles which may be accommodated at any one time.

The old tariff is:

1,600 seats and over ..... 15c  
801 to 1,599 seats ..... 12c  
800 seats and under ..... 10c  
800 seats and operating three days or less per week ..... 5c  
Minimum fee \$10.

Appeal of the Canadian Broadcasting Corporation against having to pay Capac \$136,081 for 1949 was refused. Private stations will pay that amount also.

At present the royalties are assessed at the rate of 14 cents for each licensed radio-receiving set in Canada. The CBC and the private stations each pay seven cents of the assessment.

Also approved was the 1949 assessment by BMI Canada Limited on Canadian private stations. The EMI assessment, fixed at a rate of two cents on each licensed radio-receiving set, will amount to \$38,880 for all private stations.

The Board cut from \$10 to \$5 the half-yearly fee which Capac may levy from companies providing music for industrial establishments.

## AFL Quits Council Because Of De Mille

By unanimous agreement the AFL Hollywood Film Council, representing the AFL unions, including the Screen Actors Guild and the IATSE, recently withdrew from the Motion Picture Industry Council. Withdrawal of the AFL followed the choice of Cecil B. De Mille as chairman, succeeding Dore Schary. De Mille was involved in a dispute with the American Federation of Radio Artists over a \$1 campaign assessment he refused to pay on the grounds of political freedom. He lost the case when it went to the USA Supreme Court.

## Sad Outlook For UK Production

The unhealthy state of the British film production field, forecast by Hollywood producers when the UK government okayed a 45 per cent quota last year, has caused J. Arthur Rank to ask his studios to make \$400,000 features. He has the equivalent of \$50 million tied up in films and this, he indicated, was his limit.

In the House of Lords Lord Lucas said that the industry had been indulging in "wild extravagance," was operating at a loss and had failed to produce the quota set by the government. It was on the strength of the industry's ability to produce the films that the government had raised the quota for British films from 20 to 45 per cent.

Lord Lucas informed the House of Lords about the state of British production when he presented a bill to establish a National Film Finance Corporation that would make loans from the National Treasury to motion picture producers and distributors. The bill passed its second reading.

Under the film finance bill, approved by the House of Lords, up to £5,000,000 would be lent to movie companies within the next five years. Lord Lucas said the measure was intended to give the film industry a chance to get back on a sound basis and restore its credit so that it could resume borrowing from private capital sources.

"The future existence of the industry," Lord Lucas said, "demands drastic rationalization of production costs and searching inquiry into distribution and exhibition."

The layoff of 1,500 workers caused officials of three British film industry unions to make representations to Harold Wilson, Board of Trade chairman, and he told them that the government was taking steps that would lead to a "considerable improvement." Up to last week but nine of 26 UK studios were open and actors have offered to accept reduced salaries to help recovery.

## First Scripting Job

Max Shulman's first scripting assignment is on his own original, "The Thief of Broadway," for Warner Brothers.

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